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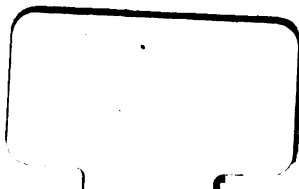
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ANTIQUITIES

IN THE

Canterbury Museum.

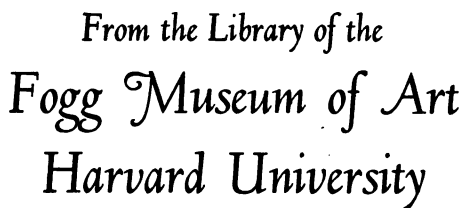


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THE
EGYPTIAN, GRECIAN, ROMAN,
AND
ANGLO-SAXON
ANTIQUITIES

IN THE
MUSEUM AT CANTERBURY,

BY
JOHN BRENT, F.S.A.,
Author of "Canterbury in the Olden Time," &c.

*To the above is appended a Memoir and Account of a Duel
between Sir John Heydon and Sir Robert Mansfield,
fought in 1600, at Norwich, the severed hand of Sir
John Heydon being preserved in the Lushington Room
in the Museum.*

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DEDICATION AND PREFACE.



To the Members of the Museum Committee I dedicate this pamphlet.

My connection with the Museum, from its earliest days to the period when it became public property, forms a pleasing episode in my own life, especially as I have found the Members of the Committee, as far as the means at their disposal permitted, ever desirous of extending the general aims and utility of the Institution under their charge.

This little Book is intended in its notes and details to be something more than a Catalogue;—a compendium, in fact, of the rudiments of Archæology.

In referring back to the old "Historical Society" of this City, and to a worthy but enterprising few, who, even in the troublesome times towards the close of the last century, met together to discuss scientific and literary subjects, I find the rudiments of the Museum itself. At a later period, when the present building was erected, and the late Alderman Masters, T. Wilkinton, W. Newport,

J. Friend, and W. H. Weekes, devoted their best energies to its success and arrangement, the Museum and Library may have been said to have been fully constituted. When the active supervision of the friends alluded to, ceased, certain departments felt the loss of their active energies and supervision, for a Museum is a thing that cannot stand still—if it do not progress it falls into decay.

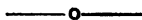
Since this era, however, we may date a new revival. Mr. James Reid, M.R.C.S., has come forward to supply certain deficiencies, and to his systematic arrangement and scientific knowledge, energy, and industry, we are greatly indebted. I have derived much assistance from his labours, in the little Book I have compiled, and I only hope that what has already been done in certain departments, may stimulate others, so that before long we may have a complete Catalogue of the contents of the Museum.

JOHN BRENT.

ANTIQUITIES

IN THE

CANTERBURY MUSEUM.



The first objects which attract the attention of the Visitor to the Canterbury Museum in search of Antiquities, are

“The Roman Tesselated Pavements.”

These remains are to be found by turning to the “Lushington Room,” in the hall, at the right hand of the entrance.

Portions of the ornamental floors of Roman houses were occasionally found in Canterbury during the drainage excavations in 1867-8. Two Pavements have been preserved in the Museum. One, taken from St. George’s Street, consists only of white squared tesserae, and is of a very ordinary description. The other, found a few weeks previously opposite No. 51, Burgate Street, is composed of red, white, and yellow tesserae. It lay about eight feet

below the surface of the street. The pattern represents a two-handled vessel, probably a vase for holding wine.

This Pavement was the only object that the Municipal Authorities succeeded in preserving for the city, although numerous relics connected with Roman times were discovered, some of them falling happily into the hands of those who could appreciate and preserve them.

There was considerable difficulty in taking up and removing this pavement, owing to the disintegration of the matrix; and this difficulty was increased by the act of pouring water over it, whilst it lay in "situ," in order to bring out the colours to assist the photographic artist, who succeeded in taking a good representation of it. The tesserae were thus loosened, and the pavement had to be raised by thrusting plates of sheet-iron under it. Even with this precaution, the tesserae were much shaken and displaced. Mr. J. G. Hall, the architect of the city, had, however, made an excellent drawing of it before it was disturbed, by the assistance of which it was accurately restored by Mr. H. C. Sutton, master-mason of this city.

This Pavement had belonged to a Roman house of some importance, fragments of other ornamented floors being found in connection with it. The patterns varied: in one room they were composed of black and white tesserae, with a few red squares of a diamond-shaped pattern; whilst subsequently, at a lower depth, as if the floor of the house had sunk, and it was probably overlapped by the first mosaic, lay a pavement of red, white, and black tesserae, but without figure.

N. Battely, in his notes on "Somner," makes an allusion to a Roman mosaic pavement found in Saint Margaret's parish many years before his time.

The Pavement from Burgate exhibits no unusual design. Mr. C. Roach Smith, in "Roman London," has

given several interesting examples of pavements found in the metropolis. Examples have also occurred at York, Caerleon, Gloucester, Caerwent, Dorchester, Silchester, and in many other places, once the site of Roman occupation. At Newton St. Loe, between Bath and Bristol, a fine tessellated pavement was discovered. The central design consisted of a male performer, playing on the harp, with a dog fawning upon him; the circular compartments surrounding it represented animals, such as the bull, goat, leopard, lion, &c. It has been removed, I believe, to Bristol. The designs of other pavements sometimes approach works of art in their adaptation of appropriate colours, and the delicate blending of light and shade. Bellerophon killing the Chimæra, at Autun in France, is a fine example. The "Bacchus and Panther," found in Leadenhall Street, London, in 1803, exhibits no less than twenty distinct tints. This pavement is formed of tesserae, or little squares, the blue, purple, and green tesserae being of glass, the other of stones, or hardened clay.

Mr. C. R. Smith divides these ornamented floors into two sorts—"Pavementa Tesselata," formed exclusively of squared stones; and "Opus Muscivum," a pavement of a finer class. These pavements were imitated at a later period, when Pagan Rome had passed away. Christian monograms and texts were mingled with profane subjects and Pagan Deities. Thus in an ornamented floor discovered at Rome, Theseus is introduced with David and Goliath, and Orpheus with characters of Scriptural history.

The Roman house in the smaller towns in England was often an unsightly object externally, built for comfort and constructed with its baths, and hot water flues to resist the inclemency of this climate. But its interior frequently displayed taste and elegance—its frescoed walls were adorned with subjects from the Mythology, and the

classical poets, and its interior courts were ornamented with sculptured vases and refreshing fountains. Similar edifices existed once in Britain, even in districts remote from the nearest Castrum or Municipium; thereby indicating that the Romans had for a time a complete possession of our Southern and Midland Counties, and dwelt in perfect amity with the original inhabitants of the country, who became gradually Romanised, their titular kings being content to serve under the Roman Proprætor, and happy in considering themselves as Roman subjects, when they took to their names Roman terminations, and placed the same upon their money.

The Lushington Room.

In this Room in a case to the left is placed the dissevered hand of Sir John Heydon, and with it the MS. describing the duel which took place between him and Sir Robert Mansfield, near Norwich, in the year 1600.

(See Memoir, &c., at the end.)

We now proceed upstairs to the Museum, and to

CASE H.—SHELF I.

NOTE.—*The contents of Case H, nearly or wholly so, were presented to the Museum by Viscount Strangford, author of a Translation of Camoens, and father of the Hon. G. A. F. P. S. Smythe, some years M.P. for Canterbury.*

No.

- 1 Figure in Terra Cotta, forming probably the pedestal of a lamp. Design, Bacchus.
- 2 Female figure, in Terra Cotta, seated.
- 3 More perfect figure than the last, in light coloured Terra Cotta.
- 4 An earthen bottle, from Naxos, consisting of a figure crowned with a wreath, seated, and bearing on its head a pitcher, which forms the spout of the vessel. Probably the representation of a Bacchant.
- 5 Figure in Terra Cotta, from Samos, seated ; the head dress forms a sort of Phrygian cap, and differs in pattern from those of Nos. 1, 2, and 3.
- 6 Statuette, larger than No. 5, figure seated, wreath round the head, with peaked cap ; Terra Cotta, from Samos.
- 7 Pedestal in Terra Cotta. A boy leaning against a tree or support of some description ; on the base is depicted a theatrical mask of a grinning face. Portions of an inscription may be traced to the left of the figure, which is partially covered with a hood or shawl.
- 8 Reclining figure from Naxos.—Terra Cotta.

No.

- 9 Female figure, seated; the arm is deficient—Terra Cotta.
- 10 Figure, seated, perhaps Silenus; much worn.—Terra Cotta.
- 11 Figure, much resembling Nos. 2 and 3.—Terra Cotta.
- 12 Described as an Egypto-Etruscan cippus, representing Osiris between two ibises or cranes, which stand in an attitude of adoration. The lower part of Osiris terminates in a pillar, upon which is an Etruscan inscription. On the back of this cippus is a bilingual inscription, hieroglyphic and Etruscan.—Terra Cotta. This is a very singular object.
- 13 Mr. George Scarf, F.S.A., who visited the Museum Oct. 1856, and left some valuable memoranda behind him, says of the design of this Terra Cotta—
“It is a standing figure, having in the right hand a pear or pomegranate, and with the left holding up its dress. The features are very curious, the eyes long and shaped like those of a Chinese, the nose is unfortunately broken, and thereby seriously shortened. The dress, at the back and sides, is arranged into very curious zigzag folds. The hair crumpled in front, is allowed to hang down as a mass of tresses like the modern Indian girls. The attitude, features, and drapery indicate a very remote antiquity. The figure was probably made before any stone statue was carved. It is most likely intended for Venus or Proserpine, both of whom were represented with a pomegranate. The figure is moulded in Terra Cotta, or burnt clay, and although of very perishable material, it has been protected in a tomb until discovered, and brought away to this country.”
- 14 Female figure, in a flowing robe, in a dancing attitude. From Delos, 1823.
- 15 Reeling figure (male), from Athens; it shows remains of red paint on the arms.
- 16 Figure in Terra Cotta; head-dress like No. 13. A female, dancing, with a tambourine-like musical instrument in her hand.

No.

- 17 }
 18 } Heads in Terra Cotta. No. 19 has a remarkable
 19 } expression ; No. 18 is the head of a child.
 20 }
 21 }
- 22 Small light green figure, one leg exposed. Body of a man, with monstrous bird-like head, and protruding lobster-like eyes. There is a hole in the back of this design.
- 23 Terra Cotta tile—perhaps the Sun God.
- 24 Head in Terra Cotta—fragmentary.
- 25 Head with laughing face, with Pandean pipe ; breasts pierced with circular holes, as if for fastenings.
- 26 Stand, with human foot upon it, in Terra Cotta.
- 27 Head of a wolf, from Argos.—Terra Cotta.
- 28 Rude representation of a boar, in Terra Cotta.
- 29 Ditto of a bird, in Terra Cotta.
- 30 A bird.—Terra Cotta.
- 31 }
 32 } Handles of lamps in red ware, with representations of
 33 } flowers, dolphins, &c.
 34 }
- 35 Pomegranate, cut open to show the interior, from near Athens, in Terra Cotta.
- 36 Circular clay object, with Roman inscription around the border, "S R" in a circle in the centre.—"Augg et Caesa—nn. officio."—I read it, "Augustus and Cæsar, from the workshop of S R."
- 37 Lamp in Terra Cotta ; an ancient vessel, of singular construction, having four cups or receptacles. The ornamentation is a sort of arrow-headed design.
- 38 Lamp in Terra Cotta, constructed with four burners ; helmeted head, surrounded by stars—perhaps emblem of the night.—Potter's name on the back.
- 39 Lamp for five lights, in red glazed clay.
- 40 Small lamp in Terra Cotta.—Potter's name on the back.

No.

- 41 Small circular lamp, in Terra Cotta. A human figure represented in the centre, holding a sword or torch, and having on its head a high peaked conical cap, or helmet.
- 42 Lamp in Terra Cotta.—Potter's name on the back.
- 43 Lamp in Terra Cotta; figure with winged hat, holding a caduceus. Mercury?
- 44 Roman lamp in Terra Cotta; device, Jupiter in the form of an eagle, carrying off the boy Ganymedes. Said to be made by a Christian workman between the years 79 and 97 A.D.; name and date on the back, letters M C + R 97.
- 45 Lamp of unusual form, with the burners at angles; design, Ulysses in his ship, addressed or entreated by a Sea Nymph, or Scylla. — Maker's name CIVIBIT.
- 46 Circular lamp, in Terra Cotta, representing a man bearing a pole across his shoulders, with a vessel at one end and a faun at the other. He holds a staff to support his hand.
- 47 A circular lamp, very perfect. The device, an old man pouring liquor from a vessel upon a fire, or a lamp; perhaps offering a libation of wine.
- 48 Small clay lamp from Milo.
- 49 Small clay lamp, of rude design; an object like a spur in the centre.
- 50 Circular clay lamp. Design, a horse grazing from a palm tree. It has a hogged mane and tail, like some of our country horses in olden time.
- 51 Lamp in light-coloured clay, covered with an embossed pattern.
- 52 Lamp in Terra Cotta, with a long protruding burner.
- 53 Lamp, with protruding burner. Design, branches of fruit, handle deficient.
- 54 Shaft supporting a small lamp, about eight inches in height. Female figure in relief, holding up her robe. This figure has been coloured red.

SHELF 2.

No.

- 55 } Two small urns in Terra Cotta, with black patterns.
 56 } They had two vertical handles, but only one now remains to each.
- 57 Small vessel, with horizontal handles; black pattern, in Terra Cotta.
- 58 Small olla.
- 59 Earthen vessel, with cover. It probably had but one handle.
- 60 Small cup-like vessel, with two handles; shows signs of having been glazed inside.
- 61 Small vessel in Terra Cotta, of mug-like shape, with large handle. It has a red line round it.
- 62 Little jar, seemingly of red clay. It has a cover with circular top; a white ornament encircles the lid.
- 63 Vessel with stand, from Mycona. It is constructed (turned) of a piece of rough marble.
- 64 Urn, in good preservation, of white and red colours, with vertical handles—possibly a scent jar.
- 65 Vessel of reddish clay, with large handle.
- 66 Urn, with two horizontal handles.
- 67 Fragments.
- 68 Urn-like vessel, with four projecting knobs perforated for suspension. Examples occur in British and Celtic urns.
- 69 Shallow open basin, from Athens. It has triangular pattern in red colour, and horizontal handles of peculiar shape.
- 70 Vase, with vertical arched handles of peculiar shape.
- 71 Black clay vessel, with rim for a lid.—Fragmentary.
- 72 Ditto, from Samos; handles deficient.
- 73 Open cup-like vessel, of white marble, from Athens. It has had two handles; the one remaining exhibits a peculiar pattern.
- 74 Open earthen vessel; black, on red ground.

No.

- 75 Basin-like vessel, with horizontal handles. It has a pattern inside, of circular radiations, including branches of palm or yew.
- 76 Vessel similar in shape to the last; black, on a red ground. On the bottom is a curious circular pattern. This cup has projecting horizontal handles.
- 77 Lid of black urn or jar.
- 78 Vase similar to No. 72, from Athens; one handle broken.
- 79 Vase from Athens, of peculiar shape. It has square shaped handles.—1821.*

SHELF 3.

- 80 Small saucer-shaped vessel, with miniature pateræ, ollæ, &c.; probably toys for children.
- 81 } Vessels similar in design to the last, with miniature
82 } vessels.
- 83 Small lamp in black clay, with burner. It has a projecting knob on one side, as if perforated for suspension.
- 84 Delicate earthen vessel, with spout at the side; probably a child's feeding pot. Very similar vessels have been found in Roman graves.
- 85 Elegant little vase, painted, with funnel-shaped mouth and vertical handle. It has a pattern formed by leaving the original ground unpainted in places.
- 86 Vase very similar to No. 85, but of rougher material and different ornament.
- 87 Vase; spout deficient. It is of spherical shape, and ornamented with circles of black lines, vertically crossing the body of the vessel.
- 88 Hoop-shaped vessel, for holding liquor. It has a vertical neck with three lips, and handles crossing from the neck to the opposite side of the vessel. Pattern of dark zigzag lines.

* Date probably when Lord Strangford became possessed of it.

- No.
- 89 Small vase of reddish clay, ornamented with diagonal lines, and spotted with white marks. The neck is striped with white lines.
- 90 Body of a vase, from Megara; neck and handle deficient. A plain band in red, with the Greek key pattern in black upon it.
- 91 Small vase, with vertical handle. Has a foliated pattern, in red and black.
- 92 Small vase, very like the last, but with groove-like marks vertically placed.
- 93 Small dark vase, with imitation handles.
- 94 Vase, very similar to No. 85.
- 95 Vase, with handle and funnel. It is of elegant shape, with a peculiar pattern on the body.
- 96 Lamp, in red and black—handle broken. It has a funnel-shaped projection inside.
- 97 Small black vase, grooved, so as to show the original red clay of the fabric underneath; neck broken.
- 98 } No. 99, a black vase, on it is the face of a winged
99 } head.
- 100 } Nos. 98 and 100, similar in shape to No. 91.

(For the continuous numbers see Shelf 4, Page 12).

- 156 Small black vase.
- 157 Vase, very similar to Nos. 85 and 91, but of a paler colour.
- 158 Small vase, from Athens, of polished black ware, called from its shape "Askos" (leathern bottle), because anciently wine and oil were kept in skins. The handle unites the opposite side of the vessel to the neck.
- 159 Vase, handles broken. Two red bands around the body.
- 160 Small vase, of oval shape—perhaps a scent bottle.
- 161 Vase, similar to No. 100, but of darker colour.

No.

- 162 Vase, similar to No. 85 ; design, a winged figure, crouching.
- 163 Small Lekythus, or oil vase. It shows marks of paint.
- 164 Small vase in red clay, with black circular lines, and triangular pattern.
- 165 Vase, like No. 85.
- 166 Covered vessel, with arched upright handle ; design, reddish tear-like drops. From Megara.—1821.
- 167 Small vase, on a pedestal of the same material. The objects on the opposite sides represent double handles, beneath them the ornaments consist of four heads with a bird. A foliated design is on the pedestal, black on red ground.
- 168 Vase, similar to No. 156. It has two light encircling lines.
- 169 Vase, similar to No. 85, but rather larger.
- 170 Vase, similar to No. 56. The ornaments are two female heads, facing each other. The handles are broken.

SHELF 4.

(Continued from Page 11).

- 101 Small vase, with high handles ; black colour over red.
- 102 Ungentarium, oil or scent bottle.—Fractured.
- 103 } Three smaller vessels,
104 }
105 }
- 106 Long bottle, in Alabaster—probably a scent bottle ; an *Alabastron*.
- 107 Smaller vessel of the same description. All these vessels are remarkable for the projections below the mouth, as if for the purpose of suspension by a string or cord.
- 108 Ditto, but larger.
- 109 Vase, similar in shape to No. 93. It has black bands round the body.
- 110 Vase, with high handles ; mouth with three lips.

No.

- 111 Vase, with three lips, from Megara, of a type called "Oinochoes," because wine was poured from it. Considered very ancient, as shown by the rude painting of the figures; black and red, on a light yellow ground. The designs are two human headed animals, between which is a bird with butterfly-like wings, and a fan tail. A yellow colour is introduced into the plumage of the bird.*—Mr. Scharf says, "It is to be remarked that the ladies' skins are always painted white on vases of this period, whilst the men were left black."
- 112 Jug-like vase. The body is half a sphere, resting on a flat surface.
- 113 Lekythus vase; red colour on black. Design, a winged female figure, pouring wine or oil on an altar; above her head is a band of the Greek key pattern. Neck and mouth of the vessel deficient.
- 114 Lekythus vase; black and red, with Greek key pattern. Design, a man with a child, before an altar.
- 115 Very similar to No. 114. Design, a charioteer with four horses.
- 116 Vase, Lekythus, from Athens; long neck, with cup-shaped mouth, the body white, top of the neck black; a column represented in pale yellow outline. Design, Electra and Orestes at the tomb of Agamemnon. "The two figures, Orestes and Electra are tying bands and ribbons around it, an ancient custom of honouring the dead."—*Scharf*. Unfinished; the figures sketched out previous to the colour being put on.
- 117 Vase, from Athens. Design scarcely visible. Neck and lip deficient.
- 118 Vase, similar in shape to No. 116. Broken, and the design, if any, obliterated.

* NOTE.—The winged bird on these vases doubtless represented Immortality, and winged human figures were perhaps sphinges, in connection with the secrets or mysteries of another world.

No.

- 119 Jug-shaped vase, with three lips. Found near Broussa. 1821.
- 120 Vase, from Athens; black design, on red ground. Figures, men with helmets, fighting with spears, and a judge or Preces looking on—nearly obliterated.
- 121 Lekythus, vase. It has a peculiar lip, as observed in some of the previous specimens, spreading internally across the orifice or neck. A black trellis-like pattern, on a pale yellow ground; it is repeated under a branch-like object, with leaves or flowers.
- 122 A larger vase, very similar in design to the last, but having in addition a band of the Greek key pattern.
- 123 Vase without handle. A quadriga with horses. The charioteer has another figure beside him; a third figure is seated in front of the horses, which are stationary.
- 124 Lekythus vase, very similar to No. 113. Figures, red on black ground, offering sacrifice to an altar.
- 125 Of this object Mr. Scharf says—"A vase of rich black varnish upon clear brown ground; shape like the Lekythus of Athens, but different in colour. Figures, yellow upon black ground, representing a lady holding a mirror, and approaching a stool or chair without a back to it. The shape of the eye is very peculiar, and in the ancient style. Behind her hangs a piece of drapery, and in front of the mirror is suspended a scent-bottle like the Alabastrons before noticed. A well preserved, and very beautiful vase—perhaps from Nola."
- 126 Small vase, Auriga with charioteer. Two figures conversing. A figure in front, apparently with a tail.
- 127 Small vase, black on red ground; mutilated. *See No. 85.*
- 128 Vase similar to No. 121; imperfect.
- 129 Triangular crucible. (Thasæ?)
- 130 Egyptian sandal, from a tomb at Athens.
- 131 Metallic mirror, from a tomb at Athens.

SHELF 5.

- No.
- 132 Two youthful hands, holding a disk or drum. A fragment, in white marble, beautifully executed.
- 133 Hand and wrist, in white marble. From Athens, 1821.
- 134 Clenched hand, holding a shaft or roll. The third finger bears a broad disked ring.
- 135 Carved figure, in marble or stone, coloured red, from the neighbourhood of Mount Athos. The head has a hood-like covering, with cloak and robe reaching to the knees.—Inscription to the left, "ATHA . IERUS . INOI"
- 136 Horse and rider, in rough marble ; much worn.
- 137 Relief in stone. A man reclining on a couch, a female by his side, seated, holding his hand, and a child at her elbow ; two attendants, near a bust on a pedestal.—Very likely a funeral memorial, indicative of a death-bed. A tribute of affection, perhaps, from a wife or daughter.
- 138 Part of a right foot, carved in marble ; found at Agrigentum, but purchased at St. Petersburg.
- 139 Part of a foot, in white marble, from Athens. Thongs of the sandals ornamented.
- 140 Relief, in white marble, of a man holding a club, standing beside a horse. Fragmentary, and much worn. From the neighbourhood of Buyukdere.
- 141 Triangular piece of rough stone, inscribed "PTAMI"—imperfect.
- 142 Egyptian scarabeus, with hieroglyphic.
- 143 Ivy-crowned head of Bacchus, from Naxos. Fragmentary.

SHELF 6.

- 144 Small head, in marble, with circlet—Homer or Herodotus.
- 145 Head, very similar to the last, but without the circlet.

No.

- 146 Head and neck, with a fillet or garland.
 147 Small head, in white marble.
 148 Female head, with garland or fillet, in soft white marble.

SHELF 7.

- 149 Relief, from Broussa, in marble. A man on horse-back in front of an altar, over which is a snake, clinging to a tree on the opposite side.—Exemplification of an ancient myth.
 150 Relief, in marble, from Corcyra. A votive offering, hollowed for the hand to carry it. An inscription in Greek; the translation, "Callistus (presents this) as a thank-offering for the prosperity of Alexander."
 151 Relief, in marble. Female figure, holding some object over her shoulder—perhaps a garland of roses.
 152 Head in relief, with a garland.
 153 Square block of stone with ornaments.
 154 The heads and parts of busts of two children; white stone or marble.
 155 Design in Terra Cotta, with maker's name upon it, unintelligible. Achilles before Troy, in his chariot, dragging the body of Hector. A face is dimly seen at the Scæan gate of the city, apparently full of grief (Andromache?). Another chariot with driver precedes Achilles—probably intended for Minerva, who had previously to the combat deceived Hector in the disguise of Deiphobus.—Mr. Scharf says, "These slabs were called 'Antifixæ,' and were intended to be placed upon a wall, by way of ornament."

SHELF 8.

(See Page 12).

- 171 Relief, in marble. A figure seated on a stool. The inscription is Christian.

No.

- 172 Relief, in marble. A man on a couch, holding a ring in his right hand; a woman is seated by his side, and a child. A table with three legs. Below, two oxen drawing a plough. Inscription not legible. Monumental.
- 173 Marble statue, headless and armless.
- 174 Two figures on a couch. Below the couch, a boy with a vessel in his left hand. . Greek inscription of the Christian era.
- 175 Fragment of a statue from Corcyra; marble.

Most of the above objects in Case H, forming the Strangford Collection, came from Greece, the Greek Isles, Asia Minor, and Egypt.

CASE I.—SHELF I.

No.

- 1 } Iron implements, found at Bigberry, near Canterbury.
 to } Iron staff, cattle goad, and sickles. These objects
 10 } were found buried, and with them the tire of a cart
 or chariot wheel.
- 11 Iron cutter; same place.
- 13 Iron plough-share; ditto.

A Roman or British Encampment close by.—The above objects are probably Roman.

- 12 Iron boat-hook, Canterbury Sewage Works. Probably mediæval.

Nos. 1 to 12 were presented by J. Brent.

No.

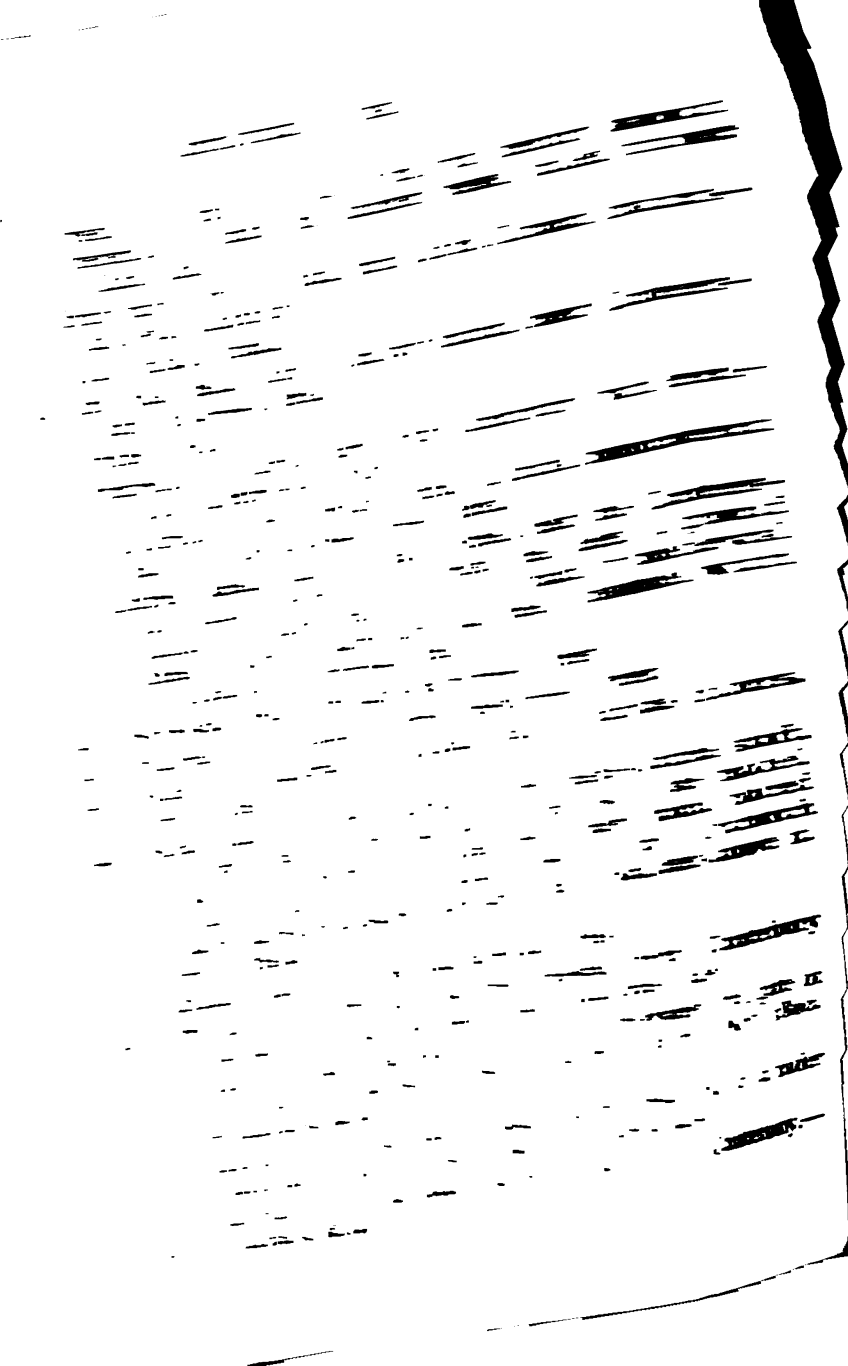
- 14 Roman flue tile, from Richborough. This object probably belonged to a hypocaust. Several were found in the drainage excavations, 1867-8, at Canterbury; see Nos. 22, &c. They were placed vertically, and between these tiles, which were arranged in rows, were pillars of brick or stone, supporting the floor of the apartment. The Romans, in our northern climate, took great pains in their towns and villas to guard against the changes and inclemency of the weather, by having attached to every residence of importance flues for heated air and water, and the requisites of the bath. Baths for hot, tepid, and cold water, were often constructed, with a Sudarium or Sweating Room. The strigil, a curved instrument of bronze or iron, was in frequent requisition. After the use of this instrument the bather anointed his body with oil.
- 15 Concrete Roman pavement, or wall cement.—J. Brent.
- 16 } Medieval bottles, dredged up at sea, probably spirit
17 } bottles.
18 }
- 19 } Roman tiles; No. 19 has the impression of a dog's foot,
20 } acquired previous to its being placed in the kiln to harden.
- 21 Part of a pillar, dug up at Greenwich.—J. Brent.
- 22 Roman tile, with curved flange.
- 23
- 24 } Two Rune stones, presented by Mr. W. R. Rolfe, of
25 } Sandwich, who had them of Mr. Boys. They were found by workmen digging in an open field, near Sandwich. These two objects are probably amongst the rarest acquisitions in the Museum. They were sepulchral, and placed doubtless on earth mounds, or Hows, with the narrow or conical ends downward. Both were probably inscribed with the names of the deceased, but one inscription only is perceptible. It reads on No. 24, "RÆHÆBUL," according to Mr. Haigh. Professor George Stephens, of Copenhagen, who con-

No.

firms the reading, calls these objects, heathen, in his "Old Northern Runic Monuments," and says (page 363), "I have given my friend Mr. Brent excessive trouble. He provided me with divers casts in gutta percha, and thick paper. I have said that these monuments are unique. All our other stone memorials in England bearing these Runes are evidently Christian; these two pieces are evidently heathen. As such, they are not only inestimable as specimens of the oldest class of funeral blocks ever found amongst us, not belonging to the Keltic or Roman-British population, but they are also most precious as having a kind of date. Heathen stones would scarcely be erected after the kingdom of Kent adopted the Christian faith. Now as Kent was ceded to the Angles, Frisons, and Jutlanders, in the year 428, and Christianized in the year 597, there can be little doubt but that these small pillar tokens date from some period between the above limits, the year 600, at the latest. Sandwich was the famous port where the Northmen and Wikings for ages streamed into England. The Runes are in the Old Northern Stave-row, and not the Scandinavian Futhore."—These stones might have been erected to the memory of some of the Danes or Northmen who fell in battle. Sandwich was a favourable spot for the landing of these marauders, and even when unable to make further progress in their invasions, they sometimes wintered at Sandwich, and remained there for months.

SHELF 2.

- 26 Iron object, perhaps a boat-hook; found in Canterbury.
—J. Brent.
- 27 Handle of Roman Amphora.—J. Brent.
- 28 Fragment of mouth of ditto.—Ditto.
- 29 } Old English pottery, more or less perfect, found beneath
to } the pavement of the Shambles in Canterbury.—No.
- 33 } 29 shows on the upper part the remains of a green
glaze.—J. Brent. 29a is the fragment of a glazed
vessel, which had three handles. The fragmentary



No.

- 51 Fragment of a Roman earthen vessel, having a rim for a lid ; found as above.—James Reid.
- 52 Irregular mass of copper.
- 53 Core of horn, of *Bos* genus ; Roman level.
- 54 Mouth and neck of amphora.—W. Welby, 1860.
- 55 Quern, found 12 feet below the surface of the Old Dover Road, Canterbury.—James Reid.
- 56 Bottle-shaped red earthen vessel. A very common type in Roman graves.—St. Dunstan's ; J. Vincent.
- 57 } Fragments of nearly similar shaped vessels, but of
58 } harder and better materials.—James Reid.

SHELF 3.

- 59 } Casts of flint implements of the Paleolithic or Drift
to } Period. The originals were in the collection of the
60 } late J. W. Flower and others, and came principally
from Thetford and the valley of the little Ouse.—Presented by J. Brent.
- 67 } Various small objects, mostly in bronze, found in the
to } excavations for the Canterbury drainage, in 1868.
74 } Probably most of them are Roman. 73 and 74
appear to be the extremities of bronze figures, rudely
executed.—J. Brent.
- 75 Bronze object.
- 76 Square links of metal chain.—J. Brent.
- 77 Bronze—perhaps part of a candlestick.
- 78 Top of Roman amphora ; Bekesbourne Hill,
- 79 Figurine, found in a mortuary urn in the St. Dunstan's Roman cemetery ; presented by W. Masters. This little object is made of a peculiar white clay, but has been repaired by Plaster of Paris. It is an uncommon relic in England, although another example exists, found in Canterbury. These figurines are supposed to be of foreign manufacture. M. Tudot discovered, near Moulins, in the South of France, a few years since, the remains of extensive Roman kilns, con-

No.

taining many varieties of these objects. Mr. C. R. Smith, F.S.A., "Collectanea Antiqua," vol. 6, page 64, has given an interesting history of them, and to his work I beg to refer those who seek for further information. They appear to have been a species of household divinities, and were, perhaps, also votive offerings, as in the example before us, dedicated doubtless to the shades of a mother and her children, whose ashes were placed in one common urn. Or otherwise the object we are describing may have been the image of the Goddess Fecunditas, peculiar to mothers. Venus Genetrix, and Epona, Goddess of Horses, have afforded subjects for these images. Fragments of these Figurines have been found in London, and in Essex, some of which appear in the museum of Lord Braybrooke. The kilns discovered by M. Tudot, contained many varieties of these "Deæ Matres," as they are also called. Statuettes exist of figures on horseback or in chariots, seated in alcoves and vestibules, and as in the case of both of the Canterbury specimens, placed on a sort of wicker made chair. The names of the potters appear in some of them. "These Figurines," Mr. C. R. Smith tells us, "appear on the coins of the Roman Emperors, inscribed 'Fecunditas,' and 'Abundantia Augustæ.' Hence, the "Dame Abunde" of the Old Medieval Tales. In Coll. Ant., vol. 6, page 57, is a drawing of a little figure in white clay, exactly resembling the Canterbury example, excepting in the head-dress.

80 Circular weight.

81 Copper or bronze object, probably a horse ornament. It has two cups or disks, which seem to have had a stone or enamel work therein. Perhaps a fibula was attached to it? It has a Romano-Celtic appearance.

82 Fragment of a small spoon—perhaps Roman.

83 Bronze object, somewhat like a swivel.

84 Small hollowed object in bronze.

85 Circular bronze fibula—Roman.

No.

- 86 Fragment of a bone fibula, Roman probably. It has been partially melted through the action of fire.
- 87 } Fragments of one or more bowl-shaped vessels, in metal,
 88 } found on the same spot as No. 47. They bear marks
 89 } of high ornamentation. It is difficult to correctly assign their period; one has Saxon-like ornaments upon it, but they have been subjected to the action of fire, and on No. 88 charred wood yet remains.—November, 1860.—James Reid.
- 89 Disk of copper.
- 90 Horse-shoe, with seven perforations; found in digging for the viaduct of the London, Chatham, and Dover Railway. Probably Roman.
- 91 Bone pin. Similar objects have been found in large quantities in Canterbury, in or above the Roman level, especially in the drainage works, 1867 to 1868.
- 457 Vessel of coarse earthenware, old English, partially green glazed; fragmentary.

SHELF 4.

- 93 Ancient jug, of light brown glazed ware.—J. Brent.
- 95 Large square-headed door-nails*; medieval.—J. Brent.
- 96 Ancient pins, of bone and metal, from Canterbury—probably Roman.
- 97 Two small-made bone needles.
- 98 Model of a cross-shaped fibula, found in St. George's Street, 1867.—W. Pool.

The original is a highly interesting object, and probably of late Saxon origin.

* NOTE.—The phrase "As dead as a door nail" had probably an allusion to these great nails, which often studded the doors of cellars, vaults, &c. A writer in *Notes and Queries*, 2. s. xi., p. 176, informs us that on the outer door of Chepstow Castle is a large nail with a great head, and an iron ball suspended to strike it, and he adds "the nail is considered to be dead, for receiving so many blows with an iron hammer upon its head it might well be considered to expire under such treatment." The phrase is very ancient; "Ded as dore nayl" occurs both in "William and the Werwolf," and in "Piers Ploughman." These nails are two inches across with short shanks and wide heads.

No.

- 99 Norman earthen vessel.—J. Brent.
- 458 } (99 A and B) Samian ware, with Christian monograms,
459 } from Barham. *
- 100 Fragments of Roman earthen vessel, from the Bekesbourne shaft.—J. Brent. (*See Nos. 114, 115, 116.*)
- 101 Portion of oak timber, from the Bekesbourne shaft.—J. Brent.
- 102 Animals' teeth, found at the bottom of the Bekesbourne shaft, disposed in a circle.—J. Brent.
- 103 Roman vase, with the handles of peculiar construction; Roman Cemetery, St. Dunstan's.—J. Vincent.
- 104 Red clay bottle-shaped vessel, from St. Sepulchre's, Canterbury; a not unusual addition to Roman graves.—J. B. Sheppard.

* NOTE.—These (458, 459) Pateræ were procured from a brick-field near Beach Down, in the parish of Barham, Kent, in August, 1870. They are especially interesting from the fact that the supposed Christian monograms * and + are scratched on the under side of the bottom of each vessel. The cross, however, must not be considered as a Christian emblem only. It is said to be the sign of the sextons of Rome. Nevertheless, there is strong reason, as such signs or marks have not prevailed on Roman pottery in England, that these pateræ belonged to and were buried in the grave of a Christian proselyte in Britain. And such evidence is peculiarly interesting when we remember that the Romans left this country about 440 A.C., that is 150 years previous to the advent of St. Augustine. Save under the great persecutions, such as Nero, Diocletian, &c., the Romans were a tolerant people. To avoid controversy, when they annexed a province they adopted its gods under the titular names of some of their own deities. As regards the Christians, if a man or woman were charged with being a Christian and could exhibit a "libellus," (a document to the effect that he had offered incense to Jupiter, Apollo, or the Deity of the Emperor), he was permitted to go free; and magistrates were found who, from kindness or pecuniary consideration, often gave such a "libellus" to a Christian who had never cast incense on the shrine of a Pagan God.

* NOTE.—Samian Ware—red lustrous ware, originally from the Isle of Samos, and afterwards manufactured by the Romans in their potteries on the Rhine and elsewhere. This ware is of special hardness. Its constituents are generally about—

Silica	64	} 100
Alumina	18	
Per Oxide of Iron	8	
Alkalies and Lime	10	

although these components often vary in different specimens in a slight degree.—The red colour is derived from the per oxide of iron.

No.

- 105 Small olla, of greyish clay; St. Dunstan's.—John Vincent.
- 106 Patera, of Samian ware; as above.—John Vincent.
- 107 Smaller patera than the last, from the same place. Potter's name, "Maccius."—John Vincent.
- 108 Samian patera; St. Dunstan's, Canterbury, 1847.—John Vincent.
- 109 Fragment of black earthen patera.

SHELF 5.

- 110 Early English jug; height, 16½ inches; body, light coloured, the ornamentation round the bottom is peculiar to this type of earthen vessel. A similar vessel is engraved in the catalogue of the Jermyn Street Museum, page 104. These vessels have often a portion of glaze adhering to them. They have been ascribed to the 13th century.—Found in Canterbury.—J. Brent.
- 111 Earthen pot, with three legs and straight spout. A brownish glaze within.—J. Brent.
- 111A Jug-shaped earthen vessel.—J. Brent.
- 112 Rude earthen vessel.—J. Brent.

(The above were found in excavations in the Shambles, Canterbury).

- 114 } Roman earthen vessels, from the sepulchral shaft,
116 } Bekesbourne, 1859.
- 115 Model (one inch to a foot) of the Bekesbourne shaft or sepulchral wooden fabric. This structure was found thirteen feet below the surface of the soil in making the railway cutting, a few hundred yards on the Canterbury side, on the right, travelling to Dover, before arriving at the Railway Station, Bekesbourne. Its perpendicular height was twelve feet, so that the lowest beams lay twenty-five feet below the surface. It was filled with large flint boulders, amongst which

were nine black earthen vessels. From the description of the contents of two or three of them, opened at the time by the workmen, I conclude they were ossuary urns, but the examples Nos. 114 and 116 show they were not of the usual description of cinerary urns, with wide mouths. No Samian or other pottery was found with them. At the bottom of the shaft lay the greyish sandstone slab previously noticed, No. 44, on which was placed, in a circle, horses' or oxen teeth. The earthen vessels were I believe when found, entire, but mostly fractured in the destruction of the shaft, which was speedily cast up into the railway trucks and thrown over the heading. A small portion only was preserved. The wooden fabric consisted of transverse beams axe hewn, six feet long by one foot square. There were, as per model, three layers of these massive beams. The side plankings, and the wooden pins which tied the whole of the structure together, were all also of oak. A spring of water had found its way through the shaft, keeping the wood-work and the other contents perpetually moist. This circumstance tended to preserve the oak, which was perfectly sound. The mouth of the shaft when found was closed by stout oaken planks.

- 117 Specimen of the Roman Castor ware, from Saint Sepulchre's, Canterbury, found 1861; presented by Miss Wilks.—This ware is often ornamented with figures of dogs, and game, such as the deer or hare. The Roman potteries where it was chiefly made, in England, were first discovered by Mr. Artis, at Castor, in Shropshire—the Roman Durobrivis.
- 118 Patera, of Samian ware.—Miss Wilks.
- 119 Another specimen of the Castor ware; from the Roman cemetery, St. Sepulchre's.—Miss Wilks.
- 120 Bottle-shaped red earthen vessel. *See No. 104.* As above.—Miss Wilks.
- 121 Cinerary urn, of light grey color; St. Sepulchre's, 1861.—N. A. Hilder.

SHELF 6.

No.

- 122 Medieval candlestick, for five lights. It is of a peculiar construction, coloured with a red glaze, and has three tiers of decorated handles.
- 123 Large four-handled vase, of Spanish lustral ware ; a choice and valuable specimen. On the ground, which is covered with a reddish lustre of high polish, may be detected designs of birds and flowers.
- 124 Fragment of a Bellarmin vase or bottle.
- 125 Perfect specimen of the last, No. 124.—These vessels, a stone ware, manufactured in the Netherlands in the 17th century, were sometimes called "Grey Beards." The head is supposed to represent Robert Bellarmín, a divine, created a Cardinal in 1598, eminent for his learning and piety, although greatly to his vexation one of his books was placed by the Pope and Conclave in the "Index Expurgatorius." In his will he left half of his soul to the Saviour, and half to the Virgin Mary. He is said to have been unpopular with the Protestants, on account of religious persecutions instigated against them at that time. The specimen of the coat of arms is probably that of one of the Flemish towns or guilds.
- 126 Stone pot or cooking vessel, used in the Grisons ; Lapis Ollaris.—Miss Petman.
- 127 Ancient dish, of Delf ware. A king is represented standing crowned beneath an Arcade ; robe ornamented with fleur-de-lis ; the ball and sceptre. Dated 1616. Inscribed— $\begin{matrix} C & R^2 \\ 16-16 \end{matrix}$ —Mrs. Fowre.
- 128 Vessel of similar ware, dated 1637 ; coat of arms surrounded with floral device.
- 129 Vessel of Delf ware.
- 130 Dish of Brislington ware.
- 131 Large Persian bowl ; white ground, with Arabesque and floral devices. Persian characters surround the inside of the rim.

SHELF 7 (*unoccupied*).

SHELF 8.—PLASTER CASTS.

No.

- 132 Cast from the Temple of Erectheus, at Athens.
Ionic capital with horns or volute.
- 133 Portion of a frieze or ornament, adorned with the
device of the honeysuckle.
- 134 Small plaster cast of a female, closely draped, stand-
ing before a satyr seated on a rock.—The original
marble is still at Athens.

SHELF 9.—PLASTER CASTS.

- 135 Cast of frieze.
- 136 Cast of a fragment of Corinthian design, probably from
the Temple of Jupiter Tonans at Rome.
- 137 } Casts of frieze.
- 138 }

SHELF 10.—PLASTER CASTS.

- 139 } Casts of portions of frieze.
- 140 }
- 141 Casts of capitol.
- 142 Portion of frieze.

SHELF 11.—COUVRE FEU.

(See end).

SHELF 12.—PLASTER CASTS.

- 143 } Casts of portions of frieze.
- 144 }
- 145 }

SHELF 13.—PLASTER CASTS.

No.

- 146 } Casts of designs from the Temple of Erectheus.
 147 } "The Erectheum," Temple of Erectheus, is con-
 148 } sidered to be the finest existing specimen of the
 149 } Ionic order of architecture."

The Plaster Cast No. 288, I. div., in the first recess to the left of the stairs upon entering, is a portion of the above series, and is "A slab of the Parthenon, or Temple of Minerva, at Athens. The famous Elgin marbles, now in the British Museum, were brought from the same building. The original stone front from which this cast was taken, still remains at Athens. They are sculptures by Phidias, 440 years B.C." I owe to Mr. G. Scharf's memoranda, which he has kindly permitted me to refer to, most of the above remarks on the Plaster Casts on Shelves 8 and 9.

SHELF 14.

(At the bottom of the Case next to the stairs).

- 150 Roman urn, found at Syndale, containing calcined human bones.—Sir T. Actchmuty.
 151 Roman urn—fragmentary.
 152 Fragments.
 153 Large cinerary urns with remains of calcined bones.
 154 Small grey urn, the handle broken off.
 155 Monumental tablet, inscribed :—

D.M.S.

P. VAL — MAX-

MINA, ANN

VI. OPP — VALE

REA. EFS. POM

CAPRATINUS

FILICE PIENTI—

SSIMÆ F.C.S.T.T.I.

—"To the Gods of the Manes.—Publius Valerius Maximinianus, six years old. Farewell, &c., &c."

No.

- 156 Cylindrical clay urn, British made, of sun-burnt clay mixed with spiculæ of chalk, containing calcined bones, and of a very unusual shape.
- 157 Fragment of British pottery ; Scotland Hills, Canterbury.—E. Williams.
- 158 Portions of human skull.
- 159 Fragments of Roman pottery.

SHELF 16.

- 160 Fragment from the wall of a Temple at Pompeii.—
Rev. C. Willyams.
- 161 Charred nutshells, from Pompeii.— Ditto.
- 162 Charred bread, Ditto Ditto.
- 163 Charred wheat, Ditto Ditto.
- 164 Ancient brass key.
- 165 Small Roman key.
- 166 Small bronze key of archaic shape.
- 167 Roman ring, enamelled with a cross-shaped ornament.
- 168 Bronze ring.
- 169 Bronze stud.
- 170 Glass bead—Roman.
- 171 Medieval buckle.
- 172 Object in metal—perhaps a buckle.
- 173 Portion of a bronze buckle—Roman.
- 174 Part of pedestal of a glass vessel.
- 175

SHELF 17.

- 176 Roman tile, with grinning satyr.
- 177 Cast of a tile, found near Gravesend.—
Mrs. R. C. Cruden.
- 178 Iron lance-head.
- 179 Iron arrow-head ; medieval.—From the "Dunge Hill."
The Dane John was a practising ground in former times for archers,
and afterwards for bearers of fire-arms.

No.

- 180 Ornamental iron weight of a steelyard, with human figure on one side.—From Pompeii.
- 181 Cylindrical object in bronze—imperfect.
- 182 } (*Removed to Shelf 33, at the head of the stairs*).
- 183 }
- 184 Medieval seal, of an oval form. Motto, "Mater Dei Memento Mei." Design, Virgin and Child.

SHELF 18.

- 185 Bronze Cupid with wings, and bird.
- 186 Statuette of Cupid.
- 187 Bronze statuette of Mercury with caduceus.
- 188 Bronze figure. A wild man; German origin. The skin or covering of the body of a very peculiar design, the hair in volute rolls.—A rare and curious object, and perhaps intended to represent Orson.
- 189 Equestrian figure in bronze.
- 190 Fibula—Etruscan in design.
- 191 } Small earthen bowls—perhaps Greek or Etruscan.
- 192 }
- 193 Lamp, handle deficient — probably Grecian. (*See Case H, No. 48*).

SHELF 19.

- 194 Head in Terra Cotta; said to have been found in the Nile.
- 195 Earthen lamp, Roman. Potter's name on the back, M. Morius. The design in front is a figure filling a vase or amphora.
- 196 Reeling Bacchant, holding a lion's skin.
- 197 Apollo preparing to slay Marsyas.
- 198 Marble head of Theocritus.
- 199 Head of Janus, in marble.
- 200 Venus and Cupid, in bronze; probably modern.

"The work of some Flemish or French Artist."—*Note by G. SCHARY.*

No.

- 201 Grecian lamp. A head crowned with vine leaves.
- 202 } Bronze lamps. On one is the design of the head of
 203 } Horus, with a small human figure clinging thereto.
 } One of the figures wears a conical hat. *
- 204 Bronze lacrymatory. The head of Cæsar in relief,
 inscribed "Julio Cæsari Calpurn Mestissi uxor."—A
 counterfeit.

SHELF 20.

- 205 Urn in copper, imitated from the Greek.
- 206 Bronze crane—Egyptian.
- 207 Small bronze bust.
- 208 Buto—bronze Egyptian figure.—Buto was the nurse
 of Horus.
- 209 Egyptian figure, in bronze, mutilated.
- 210 Wrappings of an Egyptian mummy.
- 211 Earthenware lamp, *said* to be from Thebes in Egypt.
- 212 Bronze statuette of Serapis.
- 213 Bronze Egyptian deity.
- 214 Bronze figure, in a sitting attitude; much mutilated.
- 215 Ibis; Egyptian.—Mrs. C. Willyams.
- 216 Bronze crane. *See* 206.
- 217 Copper urn. *See* 205.

SHELF 21.

- 218 Figure in Terra Cotta; from the Nile.
- 219 Horus, Egyptian God; earthenware, with green glaze.
 Horus was the son of Osiris and Isis.
- 220 Head in Terra Cotta, from the Nile.
- 221 Head of Nilus, granite.
- 222 Figure in clay—an Egyptian deity.

* NOTE.—This conical hat appears on a figure on the handle of a bronze vase taken out of a Roman grave at Faversham (Gibbs collection).
 —The conical hat is occasionally met with on the heads of Etruscan figures.

- No.
- 223 Osiris, carved in sycamore wood.
- 224 Bronze Egyptian figure of Isis, bearing a disk or moon on her head.
- 225 Bronze column, surmounted by the figure of an Egyptian deity ; probably the top of a staff or wand. Much deteriorated by age.—Mrs. Cooper Willyams.
- 226 Ibis in bronze, with figure in devotion on a column. Very similar to No. 225.—Mrs. Cooper Willyams.
- 227 Portion of a mummy case. The mummy case was made from a species of fig tree, because the wood was considered to be a preventative against insects.

SHELF 22.

- 228 Roman vase, coated black.
- 229 Roman vase, of light coloured ware, with elongated neck.
- 230 Small jug-shaped vessel, with handle. The ware is brown, coated with a black colour nearly to the base.
- 231 Very small grey earthen vessel.
- 232 Black earthen bowl with everted lip.
- 233 Small earthen vessel with elongated neck.
- 234 Upchurch ware, small Roman vessel.
- 235 Ditto, bowl shaped, with everted lip.

SHELF 23.

- 255 } Three black earthen vessels, of Upchurch ware ;—
 256 } fragmentary.*
 257 }
- 238 }
 to } Fragments of Samian ware, and of Roman pottery.
 244 }

* NOTES.—Upchurch Ware is so called from being manufactured by the Romans at the Potteries at Upchurch and Halstow, on the Medway, subsequently submerged and destroyed.

Patera—a Drinking Cup. “Meri paterum implevit Regina”—Virgil, *Æneid*. I doubt if the term is appropriately applied to the flat saucer-shaped vessels of the red lustrous ware.

No.

- 245 Small cinerary urn, with rim chipped and broken. It contains bone ashes. The body of the vessel is grooved and ridged.—Found at Chartham Hatch.
- 246 Small cinerary urn of dark ware, containing bone ashes.
- 247 Small vessel of Upchurch ware, with ridged sides.
- 248 } Small ollæ, of the Romano-Gaulish or red Samian
249 } ware. No. 250 has the potter's name on the bottom,
250 } viz., "Albucini. M."

SHELF 24.

- 251 Jug-shaped vessel with handle, of coarse red ware.
- 252 Urn, of greyish-coloured ware, with receding neck, and body extending outwards, making at the centre a kind of band, which runs round it at the middle of the vessel.
- 253 Broad-mouthed vessel, of greyish-coloured ware, with grooved sides.—Found near Canterbury.
- 254 Ungentarium (scent bottle), vessel with very long narrow neck, and stand.
- 255 }
256 } (*See Shelf 23*).
257 }
- 258 Similar to No. 255, &c. A smaller specimen.
- 259 Small black cinerary urn ; fragmentary.
- 260 Vessel of whitish-coloured ware. It has been painted apparently.
- 268 Red earthen saucer-shaped vessel ; found at Lees Court.
- 269 Vessel of the red Samian ware ; rim broken ; potter's mark.

SHELF 25.

- 261 }
262 } Roman pateræ, of Samian ware ; fragmentary.
- 263 Black earthen patera ; broken.

- No.
- 287 Fragment of a vessel of red ware. It has been gilded in part.—From the devices upon it, it appears of Eastern origin ; it might be Mexican, or Peruvian.
- 265 Patera, of a dark colour, marked "Etruscan."
- 266 Patera, of a coarse black ware. Similar examples have been found in Roman graves occasionally.
- 267 Glazed red earthen patera. An imitation of the polished red Samian ware, frequently met with in Roman graves.

(For Nos. 268 and 269 see Shelf 24.)

SHELF 26.—*Highest Tier.*

- 270 Roman mortuary urn.
- 271 Ditto, from Syndale House, Kent.
- 272 Ditto, imperfect ; contains bone ashes.
- 273 Roman mortuary urn, found at Canterbury.

The above vessels are wide-mouthed, and they all probably once contained burnt bones.

SHELF 27.

- 274 Vessel of Roman Upchurch ware, handle deficient.
- 275 Bottle-shaped vessel, of squat proportions ; grooved handle and neck ;—Roman.
- 279 } Roman earthen vessels, red and black, with narrow
to necks. One of the commonest types of Roman
281 } earthen vessels, frequently found in interments with
the cinerary urn and other objects. No. 280 was
found at Syndale House, near Faversham.

SHELF 28.

- 282 Vessel of red colour, with wide mouth—Indian or Mexican.
- 283
- 284

No.

- 285 Black narrow-necked vessel, of the Upchurch ware, without handle.
- 286 Vessel very similar to No. 285, found at Syndale House.

No. 289, in the second recess left of the front window, is a Plaster Cast of a slab from St. Augustine's Monastery.

CASE I.—(*At the head of the stairs*).

SHELF 29.—*Lowest Tier.*

- 378 } Large iron spurs for jack-boots, &c. About the time
379 } of the Commonwealth.
380 }
- 381 Medieval spurs, elaborately chased with gold; probably Spanish.—Barham Downs.
- 382 }
383 } Spurs, various.
385 }
386 }
- 384 Horse trappings ornament—probably a bell.
- 387 River monster in bronze. An imitation from an Egyptian type.
- 388 } Portions of spurs.
389 }
- 390 Lock of a matchlock.
- 392 } Iron instruments—perhaps supports for lamps.
392 }
- 393 Barbed iron shaft, with arrow head.
- 394 Bronze ferule.
- 395 } Square glazed tiles, of various patterns; some highly
to } ornamented and carved. The first seven are said to
407 } be from the Priory of St. Gregory the Great, at Canterbury.
- 408 Large cinerary Roman urn, containing incised bones, found January, 1842, in a field at East Wickham, then occupied by Mr. Stephen Fricker.

No.

- 409 Halbert, with double-curved blades, presented by Dr. Faussett, and found in Nackington Churchyard.
- 410 Described as "Part of mast of a Roman galley, dug up at Richborough; presented by Mr. Boys to Mr. W. R. Rolfe." It is a spar, cased in part with iron. It is very doubtful that it possesses the antiquity assigned to it.

SHELF 30.

- 411 Iron stamp or cutter—perhaps for pastry; medieval. The iron objects, a man, dog, and cock, present a very archaic appearance—probably a copy.
- 412 Hilt, handle, and guard of an iron sword.
- 413 Ancient knife blade.
- 414 Signet ring; medieval. Device, I.H.S. — From Barham Downs.
- 415 Decade brass ring, with device, I. H. S.
- 416 Small bronze bust.
- 417 Bronze figure—St. George and the Dragon. Probably a tobacco stopper.
- 418 }
to } Old English rings of various shapes and patterns.
424 }
- 425 Old key, presented by T. Davey.
- 426 Old key with elegant handle, exhibiting an elaborate tracery, into which is wrought the letters "S.M.R." The shaft of the key is ribbed and fluted.
- 427 Old key, highly ornamented, with octagonal shaft.
- 428 Old key, handle and shaft elaborately ornamented.
- 429 }
431 } Ancient keys.
- 432 Ancient key, "from St. Augustine's Monastery."
- 433 Small caryatide—a bronze figure supporting a vase, imitated from the Greek. Name of maker on the shaft, "Giuseppe Zerla."

SHELF 31.

No.

- 434 Roman incense burner, in rough red ware, with chamber below for the reception of the incense.
- 435 Roman earthen vessel, of Upchurch ware. (*See Nos. 355, 356, 380, Case I, Shelf 23*).
- 436 Ancient oaken carving. Boy with fruit and flowers.—From the Old Chequers Inn, Canterbury. Geo. Wood.
- 437 } Roman earthen vessels—fragments.
438 }
- 439 } These two vessels, one of which (No. 440) has high
440 } perpendicular handles, are of light yellow ware, with bright red patterns and red cross stripes. Said to be Etruscan, and from the Townley collection.

SHELF 32.

- 441 Incised brass plate from a monumental slab—perhaps from Thanington. Inscription, "To John Hales, son of John Hales, a Baron of the Exchequer. He died 4 May, 1532."
- 442 } MSS. relating to certain disinterments of the Monks
443 } of Saint Augustine's, by Sir Edward Hales. (*See Appendix A*).
- 444 Small bronze escutcheon—Arms of the Cinque Port, Sandwich.
- 445 Foot and part of body of an old English jug, in light coloured yellow ware, of about the 13th or 14th centuries. (*See No. III, Shelf 5, Case I*).
- 446 Fragment of marble, labelled "Philæ," Pyrimedes Gosa.
- 448 Two cakes or tablets, struck in memory of the Fair Maids of Biddenden, Eliza and Mary Chulkhurst, who were said to have been born united at the hips and shoulders. The tablets are lettered A.D. 1100, A. 34 yr.—probably the date and age at which the Maids of Biddenden died.

449

No.

- 450 Buck-horn handle of knife, with brass cap.
 451 Fragment of marble, labelled "From Mahomet's Tomb," (doubtful).

SHELF 33.

(Highest Tier, at the top of the stairs, left hand.)

- 290 Large stone hatchet, probably from Denmark.
 291 Bronze celt ("celtis," medieval Latin, a chisel) found at St. Alban's Court, and presented by the late A. O. Hammond, Esq., with Nos. 292, 293, 302, 303, 305.
 292 } Bronze.
 293 }
 294 Bronze celt, from Ireland, peculiar for its short squat proportions, and the flattened appearance, if natural, of the bronze loop which* attached it by a tie of some sort to the handle.
 295 Portion of a bronze spear head—probably British.
 296 Stone javelin or arrow head, probably from North America.—Mr. W. R. Craig.
 297 Flint spear head, probably from Denmark. The surface is elaborately worked.
 182 } Polished stone adze—Grenada. Of the neolithic
 182 } period.
 298 Stone hammer, found near Orebo, in Sweden, June, 1819. This object is a of very peculiar shape. The opening for the handle is grooved above and below. It is hammer-headed at one end, and hatchet or chisel-shaped at the other.
 299 } Bronze metal for casting celts, found at St. Alban's
 to } Court.
 301 }
 302 Fragment of a bronze Palstaab.
 305 Lower portion of a bronze Palstaab.
 306 Fragment of bronze spear head.
 307 Distal end of a bronze celt.—Hartlip; W. Bland, jun.
 308 Fragment of a bronze spear head.

No.

- 309 Distal end of a bronze celt.
- 310 Solid end of a bronze chisel or celt.
- 311 Buckle, probably Anglo-Saxon ; found at Wingham.
- 312 Bronze buckles ; from Littlebourne.
- 313 A bronze clasp, or buckle—perhaps a portion of horse trappings ornament ; from Littlebourne.
- 314 Bronze buckle. Its massive appearance would seem to indicate a Roman origin, but the ornaments appear to be Old Northern, or Jutish. It is a very handsome example.
- 315 Fragment of a bronze Anglo-Saxon fibula, marked "Reculver," but probably from the neighbourhood of Hoath or Broomfield.
- 316 Bronze buckle.—Anglo-Saxon.
- 317 Ditto Ditto.
- 318 Bronze ring buckle.
- 319 Top of a bulla—Roman ornament worn by youths approaching manhood.
- 320 Small bronze ring—probably used as a buckle.
- 321 Bronze rings or buckles.
- 322 Copper or bronze brooch, of tongue-like shape ; from Mersham.
- 323 } Bronze rings or buckles.
- 324 } •
- 325 Fragment of bronze.
- 326 Bronze object—probably had been attached to a strap.
- 327 Ditto ring.
- 328 Fragment of a silver wire ring ; from Mersham.
- 329 Minute buckle.
- 330 } Fragments of bronze celts.
- 331 }

From the presence of bronze matrices and fragments of bronze celts being found in one spot together, it is probable the latter were sent to be re-cast, and that a workshop for making them once existed near the spot where they were discovered.

No.

- 332 Fragment of a bronze chatelaine holder.
- 333 } Fragments of brooches.
- 334 }
- 335 Bronze object, which had once been attached to a strap.
- 336 Bronze buckle.
- 337 } Ditto.
- 338 }
- 339 Ditto of a peculiar design.
- 340 Amethystine quartz bead—Anglo-Saxon.
- 341 Polychrome bead, found with bones and other debris in the formation of an archway on the Wincheap side of the embankment of the London, Chatham, and Dover Railway, in the bed of the river Stour; found and presented by James Reid, Esq.

This bead is of a somewhat rare type. From inquiries I have instituted there are not more than forty of these beads in England, either in private or public collections. On the Continent there are still fewer. In America three only exist; two of these specimens have been found in one of the earth-mounds of the Indians of Canada, the third in Pennsylvania.

A fine example in the writer's possession was found at Wye, in 1836. It is engraved in Morris's Topography of Wye, and measures nearly two inches in length, and breadth.

The colours of all these beads are identical—red, white, and purple, laid on in layers. The shape rarely varies, although the Felix Slade collection and the South Kensington Museum have one or two examples nearly spherical.

In the British Museum is a bead much larger than the Canterbury example, described as being from "Darrah," in Nubia. In the Ashmolean Museum also are two or three examples.

A Roman origin has been ascribed to them, and indeed even a modern Venetian one. They have sometimes been found near Roman stations—Caerleon, for instance, in whose Museum there is a fine example. Camden calls them the "Glein Neidr," or "Serpent of Glass," and

No.

ascribes their origin from a passage in Pliny to the operation of serpents. My own views incline to an Eastern or Syrian origin. I think it not improbable that these beads were introduced by the Carthagenians and Phenicians into this country in their early traffic with these islands for tin. They might have passed to Scandinavia with the Arabian and eastern merchants, and travelled northwards by the great rivers Don and Volga, as eastern coins did, and thence to Greenland. From Greenland they may have passed to "Vinland," Massachusetts, or to Canada, by a colony of the Northmen, who undoubtedly discovered the north-eastern shores of America in the third century. These colonies perished by Indian aggression, not unprovoked, and hence the latter people might have become possessed of their ornaments. The North American Indian has nothing analagous amongst his trinkets. See Schoolcraft's account of their discovery in Canadian earth-mounds.

The bead is composed of alternate layers of glass, moulded together and chamfered down at each end. Besides the central orifice, this bead has three perforations near the centre, running the whole length of the bead. Also another orifice in one of the outer layers of glass. These superfluous perforations were undoubtedly designed by the manufacturer to allow the glass to cool, so that its contraction might not injure the fabric of the bead.

332 Amber bead.

343 Anglo-Saxon brooch, set with garnets or pieces of coloured glass in pairs at the angles of the brooch. It has a garnet in the centre, and designs in the field like the letter S.

344 Anglo-Saxon brooch, with garnets or coloured glass.

345 Crystal sphere; Anglo-Saxon. See Douglas's "Nenia" for an account of the supposed magical powers of these spheres, especially when found with the shears and strainer. This relic, judging from similar examples (see Coll. Ant., vol. 6) was probably girt with silver bands or supports. See "Inventorium Sepulchrale," p. 42; also "Researches at Sarre," "Arch. Cantiana," vol. 5, p. 317.

No.

- 346 Harp-shaped fibula, the upper part enamelled in red, purple, and yellow ; a very beautiful specimen of the sort—Roman. There is no history where it was found ; it might be from Canterbury, where other enamelled brooches have been discovered, or it might have formed part of the Syndale relics.
- 347 Anglo-Saxon clasp or brooch ; found at Mersham. This is a common type. See “Arch.,” vol. 41, part 2 ; “Arch. Cantiana,” vols. 6 & 7.
- 348 Necklace of Anglo-Saxon beads, 33 in number. The beads consist of various colours, and are composed of amber, glass, marble, and coloured clays. Probably taken from an interment.
- 349 Acus or pin ; Roman.—From the Anglo-Saxon Cemetery at Gilton.

This beautiful pin, probably used as an ornament for the hair, was found by Mr. Kingsford on his then property near the central mill ; by him it was given to J. Brent, who presented it to the hon. curator, the late Alderman Masters, who placed it in the Museum.

This relic has been engraved in Mr. C. R. Smith’s “*Collectanea Antiqua*” with more than one antiquarian object from the Canterbury Museum (see vol. 2, plate 37). Mr. Smith assigns its origin to a Roman workman. It is not unusual to find Roman objects in Anglo-Saxon graves. It must be remembered that this neighbourhood was rife with the relics of the departed Romans. The County abounded in the remains of Roman villas, with stores of pottery, iron implements, coins, and various other objects.

This pin is of bronze, brightly gilt, ornamented on the head and down the shank with circular rings or lines, which divide it into nine compartments, exhibiting various sets of devices, occurring again in succession. The Roman ladies indulged in elaborate ornaments for their hair, some of their pins being of coloured glass, even highly wrought.

- 350 The Reculver Glass. It was found in the parish of that name, but at a distance from the Roman station,

No.

in a gravel pit near Broomfield, by Mr. Sladden. Other vessels were found near or with it, of glass, pottery, and weapons of iron, but this appears to have been the only glass vessel preserved.—(From an account with which Mrs. Jennings, of River House, near Dover, has kindly favoured me.)

This glass is of a colour between a pale green and yellow, with tear-like projections of a much darker shade. It has been engraved in many archæological works, and was almost unique in England until two similar objects were found in the Anglo-Saxon graves at Sarre, in 1864.—(See "Researches at Sarre," Arch. Cantiana, vol. 6, p. 168). L'Abbe Cochet, in his "Seine Inferieure," p. 144, has engraved it in conjunction with three similar vessels found in France and Germany. It is also figured in the "Collectanea Antiqua," and in Mr. T. Wright's "Celt, Roman, and Saxon," p. 424.

The two glasses found at Sarre lay horizontally in their respective repositories; these vessels not being constructed to stand. If we assume they were made specially for sepulchral purposes, the knobbed protuberances would undoubtedly represent the tears of the mourners.

The Rev. Bryan Faussett, (see "Inventorium Sepulchrale," plate 18) gives an example of a similar glass found at Gilton, but in a fragmentary state; its height was nearly ten inches. Dr. Stukely, still earlier in date, in the *Gent. Mag.*, March, 1766, relates finding a skeleton accompanied with a similar glass. Another specimen was found in an Anglo-Saxon grave near Durham, in 1802. It is described as being of a light green, and yellowish colour. A yellow coloured glass was taken from a grave explored by Mr. Wylie, at Fairford in Gloucestershire (see "Fairford Graves," p. 17). Mr. C. R. Smith in his *Introduction to the "Inventorium,"* p. 46, notices a similar glass vessel found at Ashford. Mr. Wylie found also at Seltzen, in a Frankish grave, a nearly similar glass.

There is but little doubt that these glasses were appropriated to the obsequies of the dead, and having served their part in the funeral feasts on the brink of the grave, and of which we find evidences in wood ashes and half

No.

consumed bones of animals, they were then reverently deposited with the deceased in his or her last resting-place.

Mr. Wylie has detected a red coating or crust on the glass deposited at Seltzen, and I observed a similar deposit of a ruby or reddish hue, found in a grave at Sarre, from which a glass was taken near the head of the skeleton, with bead-like projections affixed to it externally. This glass, however, was smaller in dimensions, and of more delicate structure. Its material was as thin as note-paper.

In the construction of these goblets the various oxides employed in tinting them, show a knowledge of art scarcely compatible with our ideas of Anglo-Saxon skill in the 7th or 8th century. The art of glass making, according to the Ven. Bede, was unknown in England until A.D. 680, and then only introduced for window-panes or ecclesiastical buildings—still, it might have been known amongst the Scandinavian tribes and Northmen; in fact, their glass beads are evidence of such a fact. The Romans were undoubtedly acquainted with the manufacture of glass as early as the commencement of the Christian era—the Phœnicians, Egyptians, and Assyrians, several centuries earlier. The delicate manipulation displayed by the Anglo-Saxons in the gold filigree of their brooches, in their bracteates, and in other minute goldsmiths' work, must rescue them in some degree from the imputation of being such barbarians as they have long been considered to have been.

I have only to refer to the Gibbs' collection of objects found at Faversham and now in the South Kensington Museum, in confirmation of what I have asserted, and also to the Faussett collection now at Liverpool, and the Ashmolean and other Museums.

- 351 Blue ribbed bead.—This bead, although examples have been found in Anglo-Saxon graves, is undoubtedly Roman.
- 352 Opal coloured glass bead.
- 353 Ditto.
- 354 Bronze Anglo-Saxon brooch, set with four chevron ornaments of glass or garnets, with a central orna-

No.

- ment of the same colour. It has been recently repaired with lead at the back.
- 355 Bronze Anglo-Saxon ornament. A part is inlaid with gold. It was probably attached to a strap or belt. It has an Old Northern like design.
- 356 Brooch, of cruciform shape, set with glass or garnets; Anglo-Saxon. (*See No. 347*).
- 357 Oblong Anglo-Saxon brooch, in very perfect condition. The disk is worked with Old Northern or Runic devices. It is set with a central piece of ruby-coloured glass.—From Crundale; G. Noyes.
- 358 } Anglo-Saxon spear-heads, more or less perfect, and
to } slightly varying in pattern. A spear was placed in
368 } the grave of every adult man of the Jutish tribes in Kent.
- 368 Spear head; Anglo-Saxon.
- 369 Earthen vessel, from Barham Downs, with a peculiarly shaped handle; probably Roman.
- 370 Fragment of an earthen vessel, found in Lutinton Wood, near Canterbury. Probably a "Thuribulum," or incense urn, as indicated by the lateral slits or openings.
- 371 } Earthen vessels, similar in shape, though all slightly
372 } differing; Roman.
373 }
- 374 Earthen vessel, from Eythorne.—W. H. Weekes.
- 375 Iron boss, or umbo, being the recess into which the hand went to grasp an iron support at the back of the Anglo-Saxon shield.
- 376 Bronze Anglo-Saxon stoup or bucket.
"Cup-bearers gave wine from wondrous vats."
—*Anglo-Saxon Poem of Beowulf*.
- 182 * Polished stone adze.—From Grenada, 1801.
- 183 * Stone hatchet. Ditto.
- 452 * Polished stone adze.—Glostup, Denmark; J. Brent.

* NOTE.—Removed from another Case to this Shelf as more appropriate.

No.

- 453 * Rough stone adze or chisel.—Denmark ; J. Brent.
- 454 * Spindle whorl ‡ —Anglo-Saxon ; portion of a distaff.
—From Canterbury ; J. Brent.
- 455 * Stylus Inscriptorius ;—Roman. Iron pen for writing on waxen tablets. The chisel-shaped end was used for erasure ; hence, Horace's advice to a careless or hasty writer, "*Veritas stylum*," — "Reverse your style," or pen, to erase or revise what you have written. Hence also our own word "*Style*," implying from the instrument of writing, the quality or manner of the thing written. These instruments were sometimes used as weapons of offence—Cassius is said to have wounded Cæsar with his "*Style*."
- 456 Anglo-Saxon sword, with a portion of the wooden scabbard adhering.—From the "*King Field*," Faversham, found February, 1874 ; presented by J. Brent.

This sword measures, blade and handle, 35 inches. It is double-edged, and about three-quarters of an inch wide. These are the usual proportions of the Jutish and Anglo-Saxon sword. The full equipment of the warrior, as evidenced by the arms found in his grave, was the sword placed by the left side, the spear-head at the right shoulder, and the circular shield upon the breast. As the latter was composed of wood, the only evidences that appear of its existence are the boss or umbo, the iron studs, braces, and bar for handle. The spear shaft had generally an iron ferule at the end ; the shaft itself was commonly composed of ash-wood—hence, in the old Anglo-Saxon Poem of *Boewolf*, the spearmen are called, "*Æsc berend*,"—"Ash-bearers." An axe has occasionally been found, but although one of these implements was discovered in a grave at Ozengell, Thanet, and two at Sarre, we cannot class them as part of the ordinary weapons of the Pagan Saxons, although in the Bayeux Tapestry the men of King Harold are represented bearing axes. The knife or *Seax*, whence

* NOTE.—Removed from another Case to this Shelf as more appropriate.

‡ NOTE.—These whorls were affixed to the ancient spindles, and turned round by the finger, twisting at the same time the flax into thread.

No.

the Saxons are said to have derived their name, was constantly borne by the warrior and buried with him—in fact, with every adult male in Kent. In some adult men's graves were placed the stoup or "vat," and earthen drinking vessels, and, very rarely, the iron hooks of the bow and also iron arrow heads. Nor were these the only articles. Thus, at Sarre (see "Researches," Arch. Cantiana, vols. 6 & 7), I found in graves long-necked earthen vessels, glass vessels, whet-stones, a crucible, counters for a game like draughts, dice, buckles, pins, and jewelled pendants for the sword pummell. Swords are not generally found in the graves of adult men. At Sarre were discovered nearly one to every ten graves, but no other cemetery yielded so many. In 803 graves opened in Kent by the Rev. Bryan Faussett about a century since, he found but sixteen swords. At Stowting, in twenty-six graves, I found no sword. In other parts of England the sword is equally rare. From these facts I should assume that the men who wore swords held a certain rank in the Jutish army. Iron helmets have, but very rarely, been discovered in Saxon graves. Mr. Bateman found one in a Tumulus, in Derbyshire (see Coll. Ant., vol. 2, p. 238).

460 Iron keys and small knife from Anglo-Saxon graves.
—East Kent.

Two iron objects described in the Arch. Cantiana, vol. 7, p. 314, grave 238, found at Sarre, with iron keys, were probably Anglo-Saxon locks, to which similar keys as our specimens probably belonged.

On the bolt given in the illustration of these locks is fixed a squared ring or staple. To this the keys were applied, and the iron bolt moved accordingly.

THE "CURFEW BELL"

AND

THE "COUVRE FEU."

A Bell, without the clapper, is on the Museum floor, which bears the appellation of a "Curfew Bell." I am not aware that any special bell was appropriated to this service, although at an early period of our Norman Kings a bell was rung of an evening as a warning, requiring all fires to be put out. The "Curfew" is still rung in many places—Canterbury amongst the number. No special bell is appropriated for that purpose in this city.

CASE I, SHELF II, No. 461.

The "Couvre Feu" (placed on the top of Case I) was the utensil used for covering up, and so smothering the household fires. The utensil in question was obtained from "a residence of the Dering family, New Shelve House, Kent."

Two other examples may be mentioned, one of which belonged to the Rev. W. Gostling, at Canterbury, and is described in the "*Antiqua Repertoria*," I, p. 3, and the other is or was at Goodwood.

The specimen in the Museum does not date later than the time of Henry VII. at the utmost. It is of copper. The devices round the rim consist of circular bosses— hearts and roses. The rose ornament is evidently the Tudor Rose.

APPENDIX A.

No. 443—MS. marked “Relic from St. Augustine’s Monastery” — of Linen woven stuff and Silk.

“When Sir Edward Hales dug up the old foundations to use in building his new house, many coffins were discovered, supposed to contain the bones of the monks. The inclosed cloth is a part of one of the winding-sheets. The hair (now missing) was taken from one of the bodies, which were found in a perfect state, till exposed to the air, when they smouldered away.”

Presented by Miss May, of Herne, to the Canterbury Museum, Feb. 1, 1846.

No. 442—MS. connected with the above.

“Besides these burials within the Church, there were others within the Precincts of the Monastery, for they had within it an ancient Cemetery for burials, * not private

* NOTE.—“When the proprietor of these precincts a few years ago ransacked this Cemetery for the sake of the stone coffins, several were dug up with skeletons in them, among which were some of the religious. For particular in opening the Cemetery they found a stone coffin of one block, with a cover having a ridge running along its middle, and containing a

and proper only to this Abbey and the several members of it, or for such as made choice of it for that purpose, but still further until the dissolution, the proper and only Cemetery belonging to the Parish Churches of the city in the patronage of the Abbey which had not Churchyards of their own. These were those of St. Andrew, St. Mary Magdalen, and St. Paul. But on the suppression of this Monastery, this Cemetery being disused, these parishes buried their dead in the churchyards of other churches, to their great inconvenience, till they found opportunity to purchase others for this purpose to themselves elsewhere."

Indorsed "Manuscript relating to disinterments in St. Augustine's Cemetery," connected with No. 1 (443).

skeleton wrapped in a coarse woollen cloth, tied or gathered at the hands and feet. The bones were entire; the hair red, curled, and elastic, and about two inches long. Under the head was a hollow stone, like a pillow. Other coffins, composed of several stones set edgeways, and cemented together with mortar, were found at the same time. In these was a small projection for the head. The skeletons were all entire, but no cloth or hair with them. All lay at the depth of about seven feet, and fronting the East. Great quantities of human bones, of different sizes and at different depths, were dug up likewise, at the place which was the burial ground of the city. All these, the coffins being taken away, were again turned into the ground at random, and so covered up again, but the indecency of it was so flagrant that a stop was soon put to this work before it had proceeded any further. Almost the whole of this Cemetery has been lately demised to the Trustees of the new County Hospital, which is built on part of it. In digging the foundations of this building, adjoining Longport, the workmen, in June, 1791, from the depths of one to about six feet, were much incommoded by a great quantity of human bones and skulls, many of which had the teeth entire and sound. The bones lay in a promiscuous manner, and not the least remains of a coffin lay near them. These must have been much disturbed since their first interment. Near the place were some hollow spaces in the earth, resembling the human shape, and certainly formerly contained human entire bodies, though when plundered of them is not known. In this Cemetery, as appears by the Wills in the Prerogative Office, was a Chapel called "Capella de Charnell," that is the "Chapel of the Charnel," in which Mass was perpetually celebrated for the souls of the deceased."

D U E L

BETWEEN

Sir John Heydon and Sir Robert Mansfield,

JANUARY, 1600. *

The feeling which delighted in the preservation of personal relics, which hung up the bloody hand of a rival, or paraded the head of a wolf upon a pole, was no doubt stronger and more prevalent in a barbarous than in a polite and cultivated age. The "wild justice of revenge," as Bacon calls it, is much the same in one period of human history as another, yet is exhibited by different manifestations. The sacks of ears which were sent to the Grand Seigneur contemporaneously with the tidings of a victory, or the scalps of his enemies which the Indian warrior exultingly exhibited to his children, may alike be traced to an indulgence of passions, not subject to the restraints of civilization or to the refinements of society.

The severed hand of Sir John Heydon is exhibited in the Museum at Canterbury, † and its history is somewhat curious. It is accompanied by a manuscript account of a duel, which took place near Norwich, in January, 1600. The manuscript is thus headed:—"The hand of Sir John Heydon, Knight, who in the year 1600 fought a duell wth Sr Robert Mansfield, Knight, near Norwich city, which

* NOTE.—Another account says November 1599.

† NOTE.—See Case —, in the "Lushington Room."

Sir John dyed of ye wounds he recd in the said duel, (as I'm infor'd). I had this hand from Mrs. Lomax,* whose mother was nearly related to the Heydon's."

The manuscript we should judge was not contemporaneous, nor nearly so, with the event it describes, but rather appears to be in the orthography and writing of the commencement of the 18th century, although it may be earlier. The following "N.B." gives its own date:—"The document, together with the hand of Sir John Heydon, were given to me by Charles Viscount Maynard. A.D. 1822.—DANL. JARVIS."

Mr. Jarvis was a doctor of medicine, resident at Margate, who presented the hand and the accompanying MS. to the Museum at Canterbury, probably at the time of the date of the indorsement, or soon afterwards. The Mrs. Lomax alluded to as above, was a direct lineal descendant of Mirabel, the daughter of Sir John Heydon.

The relic we have alluded to is the left hand, carefully dried. It has been severed from the wrist about an inch below the the little finger—transversely cutting the wrist bones, which have fallen out of the socket. Sir John, in spite of the averment of the MS., did not die of this wound, but survived it some years, to be known hereafter as "Heydon with one hand."

We have no account of the cause of this duel, although the MS. minutely describes the affair itself, and certain proceedings which were attendant upon it. The mutilated hand, which is the left, looks as if injured by a sabre

* NOTE.—The late Lord Strangford had a MS. volume in his possession which, alluding to the severed hand of Sir John Heydon, stated it was formerly in the possession of Thomas Martin, of Palgrave, the author of the "History of Thetford." This must have been after it left the custody of the Lomaxes, and before it came into the possession of Lord Maynard. Martin died in 1772, shortly after which the collections were dispersed.

blow. This we know could not have been the case, as the combatants fought with their rapiers. More probably it was amputated by a surgeon. The excision is through the metacarpus of the little finger, down through the trapezoid and trapezium bones of the wrist below the third finger.

The duel was fought near Norwich. The combatants rode some little way towards the scene of action, accompanied by two friends, but they quickly parted company from their seconds, if such they might be called, and rode off, Sir John Heydon in advance, he being constrained to do so by Sir Robert Mansfield, who suspected or insinuated a suspicion of treachery from the very beginning. And here it is proper to remark, that the MS. account of this duel, is entirely an *ex parte* statement of the latter knight. At length, upon a hill between two highways, they dismounted and fought. There appear to have been no witnesses present, although certain evidence of two labouring men is subjoined, which confirms parts only of the strange incidents connected with this duel. A somewhat similar mode of fighting a duel which took place in 1609 is given in the "Gentleman's Magazine," for September, 1853, with the directions how the combatants were to be prepared, namely, "to fight on foot, to be attired with jack, and steel cap, plaited sleeves, plaited breeches, plaited socks, two swords (the blades to be one yard and a quarter in length); two Scotch daggers or dirks 'at their girdles.'" Two gentlemen were to be appointed to the field, to see that they both be equal in arms and weapons. They were then to leave the combatants, although two boys, under sixteen years of age, were permitted to remain in view of the combatants, and to hold their horses.

To return, however, to Sir John Heydon and Sir Robert Mansfield. The only description of the duel

which we have is from the MS. in the Canterbury Museum, placed along side of the amputated hand.

Report of Sir Robert Mansfield.

"Sir Edwyn Ryche carried me without Bestreet Gate ; my dere nephew Knyvett brought Sir John Heydon thither, whereuppon we rid away towards Mr. Doyley's, and in a close uppon this syde the water, I entreated Sir Edward Ryche to go to my nephew Knyvett, to the end we might be dismissed ; whereuppon we parted, and they both lighted and searched us, and measured our rapiers, and found Sir John Heydon's longer than myn, by a full ynche ; then I desired Sir Edwyn Ryche to see if his rapier would fytt the other, and it would, but he would not let me have it. Then I saide I would fyght with my owne ; my nephew Knyvett refused it absolutelie ; and thereuppon, after many persuasions that I would suffer Sir John's rapier to go back to be shortened, I absolutelie refused, and swore that they both should not kepe me from ending the difference at that tyme with my owne sworde ; whereupon we mounted on horseback, and I led the waie, for so Sir John would have it. By and by, my nephew Knyvett called and tould me we were to ryde to Rackeywards, as I understood it, but being ignorant of the waie I was to be directed by Sir John Heydon, who ledd me another waie, and refused to fyght in a narrow place that we did ryde through, which had a depe dyke on the one syde and ploughed lands on the other syde. And then he made me take a waie to the topp of a hill between two great high waies, where he would have nedes me leight, for he would ryde no further, although he sawe companye rydeing on both syds. When I sawe no remedie, I fitted myself thereunto, and cam

upp to him, and in the verie first thrust he hurte me in the breste, which I followed and hurte him in twoe places, whereof one was in the theigh, whereupon he turned his back towards me, and following of him he stumbled, and after I did judge he would falle I strooke him a blowe on the face, wherewith he fell upon his hands and knees, and he cryed 'That I would not kyll him baselie on the grounde, for he would make me any satisfaction I would demand,' which I confesse held me from doinge him any further hurte untill he did rise; and when he was upp, without speaking any worde he ran me into the breste againe, and my thruste myst him, as I thought, by his coming home to me. Then we fell to stabbes with our daggers, and at his goinge out I strooke him upon the head with my sworde, and another blowe at his face, which made him loose his dagger, which instantlie he recovered; afterwards I charged to halfe sword, and then he cryed to me to hould my hands, for he would make me any satisfaction; wherewith I stepped back, and soddenlie, before there passed any wordes, he thrust and hitt withall, came to stabbes with his dagger, and hurte me in the right arm two stabbs, whereupon I never left him untill he cryed the third tyme to hould my hand, saing againe he would make me any satisfaction, whereunto I answered, I would never trust a treacherous villane the third tyme, unless he would laie downe his rapier and dagger, which att the first in valiant terms he denied, untill he sawe me presse him so hotlie, he said 'if I would not kyll him he would laie down his rapier, and dagger, and make me whatever satisfaction I would,' which I promised by oaths to performe, though he in the interim thrust his rapier in the grounde to breake it, but perceiuing it would not breake, he laid his rapier and dagger crosse waies close by his fete, and stepped back

as I willed him. Then I tooke upp his rapier and dagger, and *carried them to the place where I left my purse and inkhorne*, and *drewe out my articles* from my breste, where I carried them, and brought them with ink and penn to him to signe, who seeing me come towards him, fell downe, and tould me I had killed him, and he was not able to wryte. *Then I did protest to kill him*, which I would have done if he had not signed the articles, and there-upon he sett his hand, and tould me he could wryte no better, and so I putt upp the articles in my pockett, and at his request I cast my cloak uppon him, and goeing towards my horse, with his rapier and dagger, I espied twoe men coming verie nere, and it made me call them for wytness, and then I asked Sir John whether he had signed this paper, which I drewe forth out of my pockett, who would make me no other answer but that he hoped there was nothing but the articles, and willed me to remember he hadd not then redd them. Then, finding myself very ill, and hadd no use att all of my ryght arme, verie little of the other, and one of my wounds to *rattell*, I tooke both rapier and dagger, and left my ruffe, my spurres, and the scabberd of my dagger, behind me; and being mounted, I caused one of the poore men to cast Sir John's cloak about me, and so I cam galloping to my house, where I found Sir John Townsend, with many other gentlemen of worth, who can wytness of the unbuttoning and unripping of my dubblett, and striping of myself to be laide in bedd, in what manner and case I leave to their reports, and myself to justifie the truthe thereof, further, then by reputation or discreation, I shall be tyed within the eares of the least sence be contraried (*sic*) nor with any honestie by Sir John Heydon himself, unto whome I gave his life twyce at that tyme—once, to my own endangering of my life by suffering hym to rise, and

the second tyme, when he yielding me his rapier and dagger, whereof the world may be satisfied by my carrying it awaie, and keeping it. In testimonie hereof I sett my hand."

ROBERT MANSFIELD.

Indorsed—To my verye lovinge friend,
Mr. George Birchn, Norwich.

The MS., besides the above document, contains the letters of Sir Bassinbourne Gandy and Mr. Hungate, to Lord Thomas Howard and the Earl of Nottingham, relative to the duel, and the depositions of the two husbandmen, who were examined in the matter. Another letter is from Sir Basingbourne Gandy to the Lord Chief Justice Popham, and the reply of the Lord Chief Justice.

Rumours of foul play, reflecting strongly on Sir Robert Mansfield, had become prevalent, and hence the comments and inquiries. Sir John Heydon, though grievously wounded, survived the encounter. He was alive in 1614, and bore the soubriquet of "Heydon with one hand," for in that year, at the marriage of Jane Drummond, one of the Maids of Honour to the Queen of James I., he appears to have had a quarrel with the Earl of Essex, which was to be decided "presently," but whilst Heydon went to fetch his sword, Essex was restrained by the Archbishop of Canterbury. The Queen, affronted at this unseemly "brabble" at her feast, and the fault being laid upon Heydon, he was temporarily confined in the Fleet Prison. The occasion, as the narrative relates, was "dismal to him and his family," for a Decree in Chancery was

issued that day that the Sheriff and Justices of Norfolk should raise the County, and thrust his father out of all the possessions which he held.

The above documents are imperfect in some degree. The letters to the Lord Thomas Howard and to the Earl of Nottingham are unsigned, and no allusion is made in the other portion of the MS. to the death of Sir John Heydon. The affair of the duel is strange enough, when we consider the circumstances attending it, and even in those days, when every gentleman wore his rapier by his side, and personal encounters were of common occurrence, it awakened inquiry and comment. Sir Robert Mansfield appears to have set out with his opponent, prepared for every contingency ;—he had his articles, as he called them, carefully placed within his vest, in a most business-like manner, as if certain of the issue of the combat ; he carried his pen and his inkhorn, like a scrivener of the day ; his sword, indeed, was an inch shorter than his opponent's, but his attendant knight, if not his second, refused to accommodate him, according to his account, with the temporary loan of his own sword, that he might fight on even terms. In his account, he insinuates suspicion against his opponent from the very beginning, although we are unable to conclude how Sir John Heydon's refusal to fight "in a narrow place," or his ultimate determination to bring the affair to an issue "on the top of a hill between two great high waies," could be more prejudicial to one party than to another. Sir Robert Mansfield, according to the deposition of one of the husbandmen, Thomas Yarham, exclaimed, "Old father, search me," and unbuttoned his doublet, but Sir Robert had nothing on his breast but the doubtlet, his waistcoat, and a shirt. The said husbandman did not see Sir Robert Mansfield put any pen into Sir John Heydon's hand, but he saw a

very short pen lie on the ground hard by. The other husbandman, Henry Hardyn of Norwich, confirms this account. He saw Sir Robert Mansfield going towards Sir John Heydon, "with a written paper in his hand without either pen or ink," and he heard Sir John reply, when requested to set his hand to the same, "that he could not, nor would not," and that Sir Robert Mansfield made no answer. Also, that Sir Robert Mansfield, in spite of his saying "he was very ill, had no use at all of his right arm, and very little of the other," as per statement, "mounted his horse, with all the weapons he carried out of the field, without any help." Sir Robert having taken Sir John's cloak, left him his own; no attempt, however, seems to have been made by any of the parties present to staunch the blood from Sir John Heydon's wounds, or otherwise assist him. He was lifted up into a cart, and carried home some half-an-hour after Sir Robert Mansfield had quitted the field.

The letters of Sir Bassingbourne Gandy, and Mr. Hungate, relate chiefly to the facts that "no force or practyse was used to draw the husbandmen to Sir Robert Mansfield's house," and that their "speeches" were set down by a public notary; and that they all "decry or disdain to be instruments of any such base practyses as he and we are most unjustly charged withall, who would more willingly quench the fire already kindled, than be procurers of any further mischiefs."

The Lord Chief Justice's letter is written in a mild and conciliatory spirit, although he could not refrain from rebuking "such reports as had grown from Sir Robert Mansfield, as in terming Sir Christopher Heydon and his brother, 'base knaves,' with many unbecoming terms to be given by one gentleman to another."

Nothing further appears to have arisen out of this

affair, and Sir Robert Mansfield, or Mansel, seems in the reign of King James to have risen in favour with the Administration, and to have held the important office of Treasurer to the Navy.

We may note a curious expression in Sir Robert Mansfield's narrative. He speaks of finding "one of his wounds to *rattell*." We can guess the meaning, but have been unable to find in any dictionary any appropriate signification beyond the meaning. "to make a noise"—*i.e.*, "to be troublesome."

In the fight, Sir John Heydon appears at one time to have attacked his opponent with his sword in one hand and his dagger in the other, Sir Robert refusing to trust him unless "he laid down his rapier and dagger."

The family of Heydon took their names from the town of Heydon, in the Hundred of South Erpingham. Thomas de Heydon was a Justice Itinerant in Norfolk, A.D. 1221, from whom descended William Heydon of Heydon, esquire, whose son, William, lived at Heydon in the reign of Edward I. Simon Heydon was his son and heir, who had two sons—Sir Richard, who died in the French wars in the time of Edward III.; and David, his eldest son, who, by Margaret his wife, had Hugh Heydon. Hugh married Alice, daughter and heiress of — Loverd, from whom he had the manor of Loverd in Heydon, whose arms—argent, a pair of windmill sails, sable—was quartered by the Heydons. Christopher, William, and John, the latter being Sir Robert Mansfield's opponent in the duel, were the sons of a Sir William Heydon, descendant of the above. Sir Christopher and Sir John

were both concerned in the affair of the Earl of Essex's insurrection, but subsequently received their pardons. Sir Christopher seems to have fallen into disgrace again in 1620, and was imprisoned, but soon afterwards discharged. He was an eminent soldier, and published a defence of Judicial Astrology in 1603, a work, as Wood observes, exhibiting no common merit and erudition. He died at Baconsthorpe, in 1623.

Of Sir John Heydon nothing further is known, not even the date of his death. He had two sons — Sir William, who was killed in the expedition to the Isle of Rhè; and Sir John, who, following his uncle Christopher's mathematical or astrological pursuits, has perhaps been somewhat confounded with him.

The family of the Heydons were ruined in the Civil Wars.

On a tomb-stone at Eye, in Suffolk, is this inscription—"Here lyeth the body of William Heydon, Esq., second son of Sir John Heydon, and last heir male of the family, who died Sept. 7, A.D. 1689."

A copy of the MS. in the Canterbury Museum relating to the above duel was sent by myself some twenty-two years since to the "Gentleman's Magazine." The MS. was made use of by the Editor, and the only notice of my contribution appeared in a foot-note.





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